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THOMAS WATSON'S 'ITALIAN MADRIGALS
ENGLISHED,' 1590.¹

THE high contemporary reputation of Thomas Watson as a poet has considerably abated in modern times. Nevertheless, historically considered, his position is still an important one, and it is not difficult to understand the feeling of those of his time for him. Dates in his case must be regarded more than ever. His *Hecatompithia, or Passionate Centurie of Love*, appeared in 1582, and with the exception of Spenser's *Shepherd's Calendar*, was the first important step in advance since Surrey in the externals of lyrical style. Watson was one of the several 'English Petrarchs' of the sixteenth century, and was with Spenser a leader in the naturalization of Italian influences in England. His literary and personal affiliations were with Spenser, Sidney, Lyly, Peele, the Earl of Oxford, the Earl of Essex, and the Countess of Pembroke; and those who felt themselves in sympathy with this group would doubtless appreciate him none the less for his exclusive devotion to form and style, for his highly generalized manner, for the discouraging lack of reality or of personal accent in his verse, and for the pedantry of his method of Italianate imitation. So far as matter and manner can be dis severed, Watson must be regarded as a minor master of metrical form in his day. He was one of the reformers of our versifying, although in the Italianate and Petrarchan direction, rather than in the classical with others of the academic group of poets. He took up where Wyatt and Surrey left off the attempt to establish the Petrarchan tradition in English poetry.

¹ I am indebted to Mr. W. B. Squire of the British Museum for assistance in my search for the Italian texts printed with Watson's madrigals, to the authorities of the K. B. Hof- und Staats-Bibliothek, Munich, for transcripts kindly furnished as indicated, and to Dr. Lisi Cipriani of the University of Chicago for suggestions in relation to the Italian text.

His first effort in this direction was the *Hecatompethia* in 1582. Eight years later he made his second attempt at imitation of the Italian manner in his *First Sett of Italian Madrigalls Englished*. With the exception of some eight or ten scattered numbers, these have never been reprinted. The *Hecatompethia* was reprinted by the Spenser Society in 1869, and Mr. Arber in 1870 included all of Watson's English works except the *Italian Madrigals* in a volume of his English Reprints. Very little can be said for the intrinsic poetical value of the *Italian Madrigals*, but their historical interest is not inconsiderable. Accordingly, and in order to complete the reprinting of Watson's poetry, they are herewith presented from a transcript of the copy (shelf-mark C. 130) now in the British Museum.

In *Lyrical Poems, selected from Musical Publications between the years 1589 and 1600* (in vol. XIII of the Percy Society Publications, London, 1844), Mr. J. P. Collier reprints nos. I, VIII and XIX of Watson's *Italian Madrigals*. In his Introduction Mr. Collier interprets the somewhat puzzling phrase on Watson's title-page, 'Englished, not to the sense of the original ditty, but after the affection of the note,' in these words: 'The meaning seems to be, that Watson made use of certain Italian madrigals, and wrote original English words to them: it is evident that he did not translate the Italian words, and we almost wish that he had done so, considering that those he has substituted, for the sake of greater novelty, are not at all equal to the character as a poet which Watson had acquired in 1590.' With this statement of the matter students of Elizabethan poetry have generally rested content, although in the absence of direct and easily accessible evidence some have doubtless felt misgivings as to the strict accuracy of Mr. Collier's conclusion. To settle all doubts in the matter, and at the same time, to provide materials for an interesting study in the transmission of Italian influences in the Elizabethan period, the text of the Italian original indicated before each number of

Watson's collection is also herewith presented. It is evident that Mr. Collier's statement, so far as it goes, is vaguely correct, but that it needs further definition. Watson's phrase, I take it, means 'not following closely the sense of the original, but adapted to the musical setting.' About half of Watson's madrigals obviously have no further connection with their Italian analogues than is supplied by the musical setting in common, unless in some cases the mood or motif in the English was suggested from the Italian. Some eight or ten others (perhaps nos. VI, VII, XI, XII, XIII, XIV, XVI, XVIII, XX, XXV and XXVI) were apparently suggested in whole or in part from the words of the Italian. Some three or four others (notably nos. II, IV and XVII) may fairly be termed free translations from the Italian words which appear with the original music. The impression resulting from a comparison of the Italian and English texts in most of these cases is that the English was written by one who had the Italian text before him and who, having an imperfect knowledge of Italian, permitted words and phrases in it to suggest to him either turns of phrase or entire madrigals in the English. Watson's debt to the Italian in this way seems hardly disputable, but one would never infer from the cases in evidence that he had a competent knowledge of the language.

A chance statement in regard to Watson which lacks verification is made by Richard Clark in his *First Volume of Poetry* (a collection of old glees, madrigals, etc.), London, 1824. In mentioning Yonge's *Musica Transalpina*, 1588, it is there asserted that that work 'was translated from the Italian by a gentleman of the name of Thomas Watson . . . except two of them translated from Ariosto by Wm. Byrde and set to music by him.' I can find no evidence for this assertion. The full title of Yonge's publication² is: '*Musica Transalpina. Madrigales trans-*

¹ Compare the words of Watson's Latin dedication to the Earl of Essex: *Accipe juncta Italica Anglica verba notis.*

² B. M. copy, press-mark D. 123.

lated of foure, five and sixe parts, chosen out of divers excellent Authors, with the first and second part of *La Verginella*, made by Maister Byrd upon two Stanz's of *Ariosto*, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musick of voices . . . London, . . . 1588 . . . 'The Epistle Dedicatory' to Lord Talbot, signed by Yonge, speaks of the contents as 'certaine Italian Madrigales translated most of them five yeeres agoe by a Gentleman for his private delight, (as not long before certaine Napolitans' had been englished by a verie honorable personage, and now a Councellour of estate, whereof I have seene some, but never possessed any.)' There is nothing here or in what follows to connect Watson with this publication; and it is worthy of remark that the translation from Petrarch's sonnet (*Zefiro torna*) in Watson's volume of 1590 (no. IV) is apparently entirely independent of the translation of the same original in the *Musica Transalpina*, beginning

Zephirus brings the time that sweet scenteth.

Similarly of the *Musica Transalpina* of 1597, which is dedicated to Sir Henry Lennard.

In regard to the 'two excellent Madrigalls of Master William Byrds, composed after the Italian vaine' (nos. VIII and XXVIII), the natural interpretation of this phrase from the title page, the fact that no Italian composer is named for these numbers in the table of contents, and the further fact that the words of both are precisely the same, would seem to indicate that Byrd was the composer of the music only, while that Watson himself probably wrote the words. Byrd may however have written both, as he probably did now and then in other cases. The fact that they reappear in his *Psalms*, etc. of 1611 is not conclusive either way, inasmuch as the practice of frequent borrowing in the early song-books proves that

¹ See the Epistle in full, reprinted in Arber's English Garner III, 32.

² A species of Madrigal.

the music was regarded as the principal thing, carrying with it in any case the right to whatever words would fit.

The choice of so many madrigals in this collection from Marenzio, the best of the Italian madrigalists, whose art moreover receives abundant appreciation in Watson's preliminary Latin verses, would indicate either that Watson himself possessed a highly cultivated musical taste or that he was assisted in making his selections by some professional musician. Both suppositions are probable enough, and if he received such assistance at all, it is altogether probable that it came from the William Byrd whose contributions are found here associated with those of the Italian composers, and whose assignee was the printer of the volume. Is it possible that Watson was a contributor to other volumes with which the name of Byrd is more prominently identified, as for example the *Psalmes, Sonets, and Songs* of 1588, or the *Songs of Sundrie Natures* of 1589?

Most of the books of Italian madrigals from which the music and the Italian words indicated in this collection were drawn existed in numerous editions before 1590. From four editions, however, everything herein contained might have been drawn, and it may plausibly be conjectured that these were the ones used by Watson, as otherwise he would have had to consult a much greater number of volumes in order to make up his set. The madrigals from Converso, Nanino and Striggio, as indicated, are all found in the *Musica Divina di XIX Autori Illustri . . . nuovamente Raccolta da Pietro Phalesio . . . Anversa, 1583*. From Marenzio,¹ those herein numbered I-VII are contained in *Madrigali a Quattro Voci di Luca Marenzio*, Venice 1587; those numbered IX-X, XII-XIX in *Il Primo Libro de Madrigali . . . di L. M.*, Venice 1580; and those numbered XXI-XXV and XXVII in *Il Quarto Libro de Madrigali a sei Voce*, Venice 1587.

¹ Cf. Eitner and others, *Bibliographie der Musik-Sammelwerke des XVI und XVI Jahrhunderts*, Berlin 1877.

Vogel, *Bibliothek der gedruckten Weltlichen Vocalmusik Italiens, 1500-1700*, Berlin 1892, 2 v.

The contents of Watson's versions are slight enough, but nevertheless present a few points of interest. The references to Sidney in nos. I, XXIII, and XXVII are perhaps valuable as throwing light upon Watson's relations with Sidney and his circle. The Amarillises and Phillises who figure so often in these madrigals appear in so many others likewise, that perhaps they can hardly be regarded as forming any peculiar part of Watson's poetical stock in trade like the name of Rosalind in Spenser or of Stella in Sidney.¹ The Meliboeus of nos. XXIII, XXIV and XXVII is, however, plainly Sir Francis Walsingham, Sidney's father-in-law, whose death Watson in the same year more elaborately celebrated in his Latin and English poems of *Meliboeus*. For the Tityrus of no. XXIV see the dedicatory Latin verses to the poem just mentioned, as well as the Address to the Reader, where we are told that Tityrus is Master Thomas Walsingham.

In justice to Watson we should bear in mind that these slight verses were written for music and were never intended to stand alone. In accordance with this their origin, and partly too in consequence of the influence of the versification of their Italian analogues, many of them seem to be written rather after the strict syllabic system

¹ But see the allusion in Spenser's *Colin Clout's Come Home Again* (l. 436) to Amyntas and his Amaryllis. Amyntas is probably Watson, and Mr. Palgrave's objection (in Grosart's Spenser, vol. IV, p. lxxxii) to this identification that Amaryllis is not Watson's heroine, would be partly met by the recurrence of the name in these passages. We are told however in no. V that all the shepherds praise Amaryllis.

'All but Amintas, whose onely ioy is Phillis.'

Is this Amyntas' fickleness or is he only trying to pique the jealousy of Amaryllis? This little love-drama in madrigals reaches its first climax of complication in no. XVII, where Amyntas' fickleness is patent; in no. XVIII farewell is said to Amaryllis; and in no. XXI Phillis is left regnant as mistress of the poet's fancy. In XXII (and XXVI), however, Amaryllis is again enthroned and we hear no more of Phillis. From all this it is evident that Spenser's reference is fairly definite. For more of the episode of Amyntas and Phillis, see Watson's verses, 'Amyntas for his Phillis,' in *England's Helicon* (Bullen's reprint, p. 156).

of versification than the rhythmical or accentual. The attempt was not uncommon in the Elizabethan days. See, for example, the play of *Gismond of Salern*, recently reprinted by Professor Brandl, with its peculiar marks of metrical scansion. Or observe the versification of Ben Jonson generally when writing in his classical manner.

The authors of the Italian originals I have not attempted to identify except in the case of the extract from Petrarch's Sonnet in no. IV. The opinion of Thomas Oliphant¹ 'that the majority of English madrigals are translations from the Italian sonnetteers,' is probably correct if other lyric forms as well as sonnets be regarded; and a valuable contribution to scholarship remains yet to be made in the identification of as many as possible of the Italian originals of the Elizabethan madrigals and song-lyrics. In the case of Yonge's *Musica Transalpina*, 1588, this would not be difficult; but in all the others it would be well worth the doing. Indeed an edition of the seventeen or eighteen hundred Elizabethan madrigals listed in Rimbault's index,² together with the accompanying Italian text in all cases where it might be discovered, would not be beyond the limits of a single large volume.³

Of the Italian composers, who in some cases may have supplied the words also, as we know sometimes happened in the case of original English compositions, and whom Watson lays under contribution for his musical settings, little is known. Giovanni Maria Nanino was chapel-master of S. Maria Maggiore at Rome about the seventh decade of the XVIth century, and was a friend of Palestrina, in connection with whom he opened a School of Music in Rome.⁴ Alessandro Striggio was a Mantuan in

¹ *A Short Account of Madrigals*, London 1836.

² *Bibliotheca Madrigaliana*, pp. 56-88.

³ In Oliphant's *Musa Madrigalesca* (London 1837) are reprinted some four hundred Elizabethan Madrigals, accompanied in some twenty-five cases with the Italian originals.

⁴ Schelle, *Die Päpstliche Sängerschule in Rom genannt DIE SIXTINISCHE CAPELLE* (Wien, 1872), p. 263.

the service of Cosimo de Medice, c. 1565.¹ Girolamo Converso is described in the titles of his publications as 'da Correggio,' and apparently flourished c. 1570. Luca Marenzio 'di Coccalia diocesi di Brescia,' who was the most famous of all, was a musician in Rome, c. 1582, and died 1599.² His compositions were very numerous and enjoyed a European reputation. Of Marenzio, writes Thomas Oliphant,³ 'it is impossible to speak but in terms of perfect astonishment: let any one imagine the difficulty of writing five or six hundred pieces of music in one style, and almost upon one subject (the words being taken from Italian sonnets from the time of Petrarch downwards), and he may then form an idea of what Luca Marenzio has executed; yet I will almost go so far as to say that in this vast number, although of course all cannot be equally good, there is scarcely one which does not contain many striking passages.'

¹ Cf. *Ambros, Gesch. der Musik* III, 552.

² Schelle, *op. cit.*, p. 264.

³ *Short Account of Madrigals* (London 1836, 27 pp.).

SVPERIVS.

¶ The first sett,
OF ITALIAN MADRIGALLS ENGLISHED,

not to the fense of the originall dittie,
but after the affection of the
Noate.
By Thomas Watson Gentleman.

There are also heere inferted two excellent
Madrigalls of Master William
Byrds, composed after the
Italian vaine, at the request
of the sayd Thomas
Watson.

¶ IMPRINTED AT LONDON BY THO-
mas Este, the assigné of William Byrd,
& are to be sold at the house of the sayd T. Este,
being in Aldersgate street, at the signe
of the black Horfe. 1590.

Cum Priuilegio Regiæ Maiestatis.

Lucæ Marenzio Musicæ artis
peritissimo Tho. Watfonus.

H EI, quotiès morimur nimia dulcedine rapti,
Pulfat Apollineam dùm tua Mufa chelyn;
O, igitur dulcis plectrum depone Marenzi,
Nè fit læfa tuis plurima vita fonis.
Attamèn ô dulcis plectro modularè Marenzi:
Si morimur, vitam dant tua plectra nouam.
O liceat nobis, vitâ sub morte repertâ,
Sæpè tuo cantu viuere, fæpè mori.
Mille neces patior, vitas totidemque refumo,
Dùm tua multiplici gutture mufa placet:
Somnio septeno gyrantes murmure fphæras:
Somnio cantantis Numina blanda fali:
Somnio Thrëiceum Cytharædam faxa mouentem:
Somnio mulcentem carmine monstra Deum:
Somnio Mufarum concentus protinùs omnes:
Omnia Marenzi, dùm canis, unus habes.

CLARISSIMO, & HONORATISSIMO HEROI,
Domino Roberto Deurox, Comiti Effexiæ, Georgiani
Ordinis Equiti aurato, multisque alijs
nominibus illustrissimo

S. P.

*I*Nclyte Mauortis Musarum dulcis alumne,
 Accipe iuncta Italica verba notis :
 Atque Marenzæos cantus, quos approbet auris
 Attica, quos Charites, quosque DJANA velit.
 Si rudius quid inest, id nostri culpa laboris :
 Et melior primo fortè secundus erit.
 Attamen Hesperia Philomelæ subduere voces
 Non est exigui debile Martis opus.
 Tu dignare, precor, sinceræ munera mentis,
 Siuè sonent placido murmure, siuè graui.
 Candida & atra suo percurrit lumine Phæbus :
 Candida & atra volens accipe, Phæbus eris.
 Phæbus eris, nisi te sacrato culmine Mauors
 Auferat, armipotens ut fera bella geras.
 Ecquis enim vestræ nescit conamina Musæ,
 Metraque ad Aoniam sæpè canenda lyram ?
 Sed mitto quoscunque tuæ virtutis honores :
 Maior es eulogijs, carminibusque meis,
 Aurea concedat felicit tempora vitæ
 Jupiter, & cæptis nolit abesse tuis.

Honoris tui studiosissimus
 Thomas Watsonus.

*A Table conteining the beginning of euery song, and of the
originall Italian ditty, with the name of the Au-
thor annexed.*

Of 4.

When first my heed- leffe eyes.	<i>Non vidi mai.</i>	}	Luca Marenzio.
O merry world.	I		
Farewell cruel & vnkind.	II <i>I lieti amanti.</i>		
Zephirus breathing.	III <i>Veggio dolce mio bene.</i>		
Faire shepherds queene.	IIII <i>Zefiro torna.</i>		
Eu'ry finging Byrd.	V <i>Madonna sua merce.</i>		
Alas, what a wretched life is this?	VI <i>Venzosi augelli.</i>	}	William Byrd.
This sweet & merry month of May.	VII <i>Ahi dispietata.</i>		
	VIII		

Of 5.

Though faint and wasted.	IX <i>Laffo ch'io ardo.</i>	}	Luca Marenzio.
Since my heedleffe eyes.	X <i>Quando j vostri.</i>		
Whē al alone my bony loue.	XI <i>Sola foletta.</i>	}	Giro. Conuerfo.
When I beheld the faire face of Phillis fleeping.	XII <i>Venuta era madonna.</i>		
Alas where is my Loue.	XIII <i>Ohime dou' el mio ben.</i>	}	Luca Marenzio.
Sweet hart arise.	XIIII <i>Sputauan gia.</i>		
But if the country gods.	XV <i>Quando 'l mio viuio.</i>		
When from my selfe sweet Cupid first bereft me.	XVI <i>Madonna mia gentil.</i>		
Sweet sing'g Amarillis	XVII <i>Cantaua.</i>		
Fancy retyre thee.	XVIII <i>Partiro dunque.</i>		
How long with vaine com- plaining.	XIX <i>Questa di verde.</i>	}	Giou. Maria Nanino.
All ye that ioy in wailing.	XX <i>Morir non puo 'l mio core.</i>		

Of 6.

O heare me heauenly powrs.	<i>Talche dunque.</i>	}	Luca Marenzio.
In chains of hope & fear.	XXI		
When Melibœus foull.	XXII <i>Ne fero sdegno.</i>		
Now twinkling starrs.	XXIII <i>Di nettare.</i>		
Vnkind, ô stai thi flying.	XXIIII <i>Sonar le labra.</i>	}	Aleffandro Striggio.
Loue hath proclamed war by trūpet fouled.	XXV <i>Crudel perche.</i>		
The Fates alas.	XXVI <i>Non rumor di tamburi.</i>	}	Luca Marenzio.
This sweet & merry month of May.	XXVII <i>Questa ordi.</i>		
	XXVIII		

I.¹

Non vidi mai.

When first my heedles eyes beheld *with* pleasure,
In Aftrophill both of nature & beauty al *the* treasure,
In Aftrophill, whose worth exceeds al measure,
my fawning hart *with* hot defier surprized,
wyld me intreat, I might not be dispyzed :
But gentle Aftrophil *with* looks unfained,
Before I spake, my praier intertained,
And fmiling faid, unles Stella dissembleth,
her looke so pafsionat, my loue resembleth.²

I. *From MADRIGALI A QVATTRO VOCI DI LVCA MARENZIO. Nouamente con ogni diligenza ristampati. Libro Primo. Venice 1592. B. M.—Dedication dated Rome, 1585.*

P. 1 : Non vidi mai dopò notturna pioggia
Gir per l'aere fereno stelle erranti
E fiammeggiar fra la ruggiad' e 'l gielo
Chi non hauefs'i begl'occhi dauanti
Oue la stanca mia vita s' appoggia
Qual io gli vidi à l'ombra d'un bel velo
E si come di lor bellezze il cielo
Splendea quel di cofi bagnati ancora
Li veggio sfauillar ond'io fempr' ardo.

II.³

I lieti amanti.

O merry world when euery louer with his mate,
might walk from mead to mead & cheerfully relate,
fowr pleasures & sweet griefs following a wanton state :
Those dais knew no suspect, each one might freely prate,
And dance, or sing, or play with his confociate.

¹ The text of the "Superius" part has been followed, collated with all the others.

² Sidney's *Astrophel and Stella* series had not yet been published (in 1590).

³ Reprinted in Vautor's *Ayres*, etc., 1619 (Rimbault. *Bibliotheca Madrigaliana*, Lond. 1847): and in Oliphant's *Musa Madrigalesca*, London 1837, p. 59.

Then louers vsd like turtles to kisse full louingly,
 O hunny dais, & cuftomes of antiquitie :
 But the world now is full of fo fond iealosie,
 That we term charity wanton iniquitie.

II. *From the same, p. 19.*

I Lieti amanti e le fanciulle tenere
 Giuan di prat' in prato ramentandosi
 Il foco & l'arco del figliol di Venere
 Non era gelofia ma follazzandosi
 Mouean' i dolci balli a suon di cetera
 E'n guifa di colombi ogn' hor baciandosi
 O pura fede o dolce vfanza vetera
 Hor conosco ben io che'l mond' inftabile
 Tanto peggiora piu quanto piu inuetera.

III.

Veggo dolce mio bene.

Farewell cruell & vnkind,
 Alone will I waile me,
 Till breath faile me,¹
 And till my lifethred be vntwinde :
 Then my poore ghost ftill weeping,
 Shall thus difturb thee fleeping :
 O Amarillis, ô Amarillis,
 why art thou powder then fweet Phillis,
 In whole faire face are placed
 two louely ftarres, wher-with heauen is difgraced.

III. *From the same, p. 3.*

Veggo dolce mio bene
 Nel volger de vostr' occhi vn viuio lume
 Che par che mi confume
 Di fouerchia dolcezza e chiegg'io aita
 Quasi al fin di mia vita
 Che non mi fia 'l morire
 Si tosto fin [fin ?] del mio dolce languire.

¹ Line 3 is inserted from the Tenor.

IIII.¹

Zefiro torna.

ZEphyrus breathing, now calls nymfs from out their bowres,
To play & wanton, in roobes of fundry flow'rs :
Progne chirpeth, & sweet Philomele recordeth :
And Flora feeling what the spring affordeth
Smyleth so sweetly, that heauen itself inflamed,
Greatly reioyceth, to but heare her named :
The welkin, water, and earth, all are full of pleasure,
All creaturs ioy in loue, as Natures treasure.

IV. *From the same, p. 22. It is the octave of Petrarch's sonnet,
XLII In Morte di Madonna Laura.*

Zefiro torna e'l bel tempo rimena
E i fior' e l'herbe sua dolce famiglia
E garir Progn'e pianger Filomena
E Primavera candida e vermiglia
Ridon i prati e'l ciel fi rasserena
Gioue s'allegra di mirar sua figlia
L'aria l'acqua e la terra è d'Amor piena
Ogn' animal d'amar fi riconfiglia.

V.²

Madonna sua merce.

FAire shepherds Queene, let vs hand in hand inchained,
dance vp and down *the* greene, like frends unfained,
And merily recount our happie daies,
While my tender flock clymes vp the mount, & ther staies :
And shepherds all, come & follow me,
praising Amarillis,
All but Amintas, whose onely ioy is Phillis.

¹ Cf. the rival translation from Yonge's *Musica Transalpina*, 1588 (in Arber's *Eng. Garner*, III 49).

² Reprinted, with considerable alterations, in Oliphant's *Musa Madrigalesca*, p. 60.

V. *From the same, p. 13.*

Madonna sua mercè pur vna fera
 Gioiofa & 'bell' affai m'apparu' in fonno
 Et rallegrò 'l mio cor fi com' il fole
 Suol dopo pioggia difgombrar la terra
 Dicendo a me vien cogli a le mie piagge
 Qualche fioretto
 Qualche fioretto & lascia gl'antri foschi

VI.¹

Vezzo fi augelli.

Evry finging bird, *that* in *the* wood reioyces,
 come & affist me, with your charming voices :
 Zephirus, come too, & make *the* leaues & *the* fountaines
 Gently to lend a whifpring found vnto *the* mountains :
 And from thence pleasant Echo, sweetly replying,
 ftay here playing, where my Phillis now is lying,
 And louely Graces with wanton Satyres come & play,
 dancing & finging a hornpype or a rundelay.

VI. *From the same, p. 14:*

Vezzofi augelli in frà le verdi fronde
 Temprano a proua lasciuette note
 Mormora l'aura e fa le foglie e l'onde
 Garir che variamente ella percote
 Quando taccion gl'augelli alto rifponde
 Quando cantan gl'augei piu lieue fcote
 Sia cafo od arte hor accompagn' ed hora
 Alterna i verfi lor la Mufica ora.

¹ Reprinted in Brydges' *Censura Literaria*, 1809, vol. IX.

VII.¹

Ahi difpietata.

Alas, what a wretched life is this?
 nay, what a death where the tyrant loue commaundeth,
 My flowring days are in their pryme declyning:
 All my prowd hope quight faln, & life vntwyning:
 My ioyes each after other, in haſt are flying,
 And leaue my hart dying, for her that ſkornes my crying:
 O ſhe from hence departs, my loue refrayning,
 for whom all hartleſſe alas, I dye complayning.

VII. *From the ſame, p. 15 :*

Ahi difpietata morte ahi crudel vita
 L'uno m'ha poſt' in doglia
 Et mie ſperanz' acerbament' ha ſpente
 L'altera mi tien quà giù contra mia voglia
 Et lei che fe n'è gita
 Seguir non poſſo ch'ella no'l conſente
 Ma pur ogn' hor preſente
 Nel mezzo del mio cor madonna fiede
 Et qual è la mia vita ella fe'l vede.

VIII.²

William Byrd.

This ſweet & merry month of May,
 While nature wantons in her Pryme,
 & Byrds do ſing, & Beaſts do play,
 for pleaſure of the ioyfull time,
 I chooſe the firſt for holly daie,
 & greet Elyza with a Ryme.
 O Beauteous Queene of ſecond Troy,
 Take well in worth a ſimple toy.

¹ Reprinted in Wilbye's *Madrigals* 1598 (Rimbault, *Bib. Mad.*) See reprint of this work by the Musical Antiquarian Society, London [1841] p. 67.

² Appears again in Byrd's *Psalms*, etc. 1611 (Rimbault, *Bib. Mad.*). Reprinted also in Oliphant's *Musa Madrigalesca*, p. 32. Oliphant cites as indic-

IX.

Lasso ch'io ardo.

Though faint & wafted, with ouerlong defiring,
 of my belou'd but cruell foe,
 whose delights are in my woe,
 yet fancie frameth no retyring
 but dyes admyring ;
 O Loue, ô help at last, let her feele thy dart,
 That so vnkyndly kills my hart.

IX. *From IL PRIMO LIBRO DE MADRIGALI . . . DI L. MARENZIO*
 . . . Venice, 1580.

I am indebted to the courtesy of the librarian of the K. B. Hof- und
 Staats-Bibliothek, Munich, for the copy herewith presented.

Lasso ch' io ardo e'l mio bel sole ardente
 I suoi bei raggi d'oro
 Volge in altr' oriente
 Iui imperla iui indora et io mi moro
 Amor deh torn' a me torna la chiara
 Bella mia luce e cara.

X.

Quando j vostrj.

Since my heedleffe eies began to be ranging,
 I thrife accurfed alwais haue bin changing :
 firft was I made a Hart, and deadly wounded
 by Phillis, in whom yet all my hope was grounded,
 Then to a dying Swan, my altring ftate was turned,
 for though I fung, yet my fainting hart ftill moorned,
 And now to a Salamander changed, with flames furrounded,
 O what a life is this, to liue ftill wounded.

ative of Watson's authorship of the text the following two lines from *England's Helicon*, 1600 (occurring in a poem there ascribed to Watson):

"O beauteous queen of second Troy,
 Accept of our unfeigned joy."

(See *England's Helicon*, ed. A. H. Bullen, London, 1887, p. 63.)

Reprinted also in *Pub. of Mod. Lang. Asso. of America*, XI, 403 (1896); and
 in Brydges' *Censura Literaria*, IX.

X. *From the same, no. 5.*

Quando i uostri begl' occhi un caro uelo
Ombrando copre simplicetto e bianco
D'una gelata fiamma il cor s'alluma
Madonna, e le medolle un caldo gelo
Trascorre sì ch' a poco a poco io manco
E l'alma per diletto si consuma
Così morendo uiuo e con quell' arme
Onde uccidete uoi potete aitar me.

XI.¹

Sola foletta.

When all alone my bony loue was playing,
And I saw Phœbus stand at a gaze staying,
Alas I feared ther wold be some betraying.

XI. *From MUSICA DIVINA DI XIX AUTORI ILLUSTRI . . . NUOVAMENTE RACCOLTA DA PIETRO PHALESIO . . . ANVERSA . . . 1583. fol. 20a : Giro. Conuerfo.*

Sola foletta i me ne vo cantando,
& ho via il core, più freddo che g[h]iaccio
e vo d'amor spregiand' ogni suo laccio.

XII.²

Venuta era madonna.

When I beheld the face³ of Phyllis sleeping,
I shewd my ioy by weeping :
And kissing oft her cheeks with roses stained,
To my self I thus complained,

¹ Reprinted, with alterations, in Rich. Clark's *The First Volume of Poetry*, Lond. 1824 ; in Oliphant's *Musa Madrigalesca*, p. 61 (with the Italian counterpart); and in Brydges' *Censura Literaria*, IX.

² Reprinted in Greave's *Songs*, etc. 1604 (Rimbault, *Bib. Mad.*).

³ *In all but the 'Medius' part, the faire face.*

now feed your felues my feeble eies with gazing,
 while her eies with a clowd of fleepe are kept from
 blazing,
 And thou my hart, whom she hath fired,
 dispaire not of thy defired,¹
 As now mine eies are pleased
 So haply when she wakes, thou shalt be eased.

XII. From Marenzio's *Madrigals*, 1580 (Munich copy, as above), No 12.

Venuta era Madonna al mio languire
 Con dolce aspett' humano
 Allegra e bella in sonno a consolarne
 Et io prendendo ardire
 Di dirle quanti affanni ho speso in uano
 Vidila con pietade a se chiamarme
 Dicendo a che sospire
 A che ti struggi et ardi di lontano
 Non sai tu che quell' arme
 Che fer la piaga ponno il duol finire.

XIII.²

Ohime dou' el mio ben.

Alas, where is my loue, wher is my sweeting,
 That hath stolne awaie my hart, God fend vs meeting,
 That rewing my lament with friendly greeting,
 She may releafe my smart, and all my weeping,
 But if my fight she fly, Till hartlesse I die,
 my greiued ghoft, with shryks & dreadfull crying,
 Alwaies about her flying, shall murmur out complayning,
 To be reuengd of all her deep difdayning.

¹ *Tenor*, of thy beloved.

² Reprinted in Bateson's *Madrigals* 1604 (Rimbault, *Bib. Mad.*)—See reprint of Bateson by Musical Antiquarian Society, London 1846, p. 68.

XIII. *From the same, no. 2 :*

Ohime dou' e'l mio ben dou' e'l mio core
Chi m'accende' il mio core e chi me toglie
Dunque ha potuto sol desio d'honore
Darmi fera cagion di tante doglie
Dunque ha potuto in me piu che'l mio amore
Ambitiose e troppo lieui voglie
Ahi sciocco mondo e cieco Ahi cruda sorte
Che ministro mi fai della mia morte.

XIIII.²

Spuntauan gia.

Sweet hart arise, that we may take our pleasure,
With pretie pastimes, louers onely treasure,
dancing amongst faire Nymphs & louely Graces,
wher a chaste kisse is mixt *with* sweet imbraces,
O to the woods wend we without delaying,
wher sweetly finging Byrds on bowes are playing,
& beafts in wanton order, *from* euery mountaine,
each after other come to wait on Floraes traine.

XIV. *From the same, no. 3 :*

Spuntavan gia per far il mondo adorno.
Vaghi fiorett' e herbette uerdi e belle
Di color mill 'e'n queste parti e'n quelle
Rallegrauan la terra e i colli intorno
Gian l'augelletti all' apparir del giorno
D'amor cantando sin soura le stelle
E correuan le fiere ardite e snelle
Tra lor scherzando a le campagne intorno.

¹ *In Alto, Tenor, and Quinto*, asconde.

² Reprinted in Weelkes' *Ballets* 1598 (Rimbault, *Bib. Mad.*).

XV.

Quando 'l mio uiuo.

Bvt if the countrie Gods feeke to furround thee,
fly then my sweet Phillis, trust not their smiling,
falte wanton Satirs do vse much beguyling,
Alas if they but ketch thee, the fight will wound thee,¹
And my poore hart, though now it liue in pleafure,
will die with onely feare to leefe his treafure.

XV. *From the same, no. 4:*

Quando 'l mio uiuo sol perch' io non pera
Godi hor mi disse con un dolce riso
Amante fido il premio del tuo ardore
Indi con molti bacci sparse fuore
Quante gratie e dolcezze ha'l paradiso
E quant ha odor nei fior la Primavera.

XVI.

Madonna mia gentil.

When from my felfe sweet Cupid frst bereft me,
In Phillis hands he left me,
Wher in a Sunne of gladnes,
That fees no clowds of fadnesse,
Myne eye beholds the beames of Beauties treafure,
Adoring Loue, for god of pleafure.

XVI. *From the same, no. 14:*

Madonna mia gentil ringratio Amore
Che tolto m'habbia il core
Dandolo a voi ch'auete
Non sol belta ma sete
Ornata di uirtu tal che m'auuiso
Stando in terra godere il paradiso.

¹ *Tenor, etc., me.*

XVII.

Cantaua.

Sweet finging Amarillis
my liftning eare incharmed,
And my heedlesse eie was deadly harmed
when I there beheld the wanton looks of Phillis,
Alas, wherfore haue not heauenly fates prouided,
By whom all things are guyded,
That either Phyllis face were not so brightfom,
Or Amarillis finging were lesse delightfom.

XVII. *From the same, no. 15 :*

Cantaua la piu uaga pastorella
Che mai premesse fiori
Et scopriua nel uiso almi colori
Una Ninfa di lei molto piu bella
Deh perche l'alma fatta ad ambe ancella
Non hebbe alhor duo cori
Mentr'era a' l'un e al'altra intento e fiso
Per lassarne una al canto e l'altra al viso.

XVIII.

Partiro dunque.

Fancy retyre thee
Alas my hart will fire thee,
And bony loue now frendles,
depart awaie that lyfe may remaine,
Releafed of paine,
Alas, thy hoopes are endleffe,
yeelding much grief, but no gaine,
And thou that wert my Iewell,
But alwaies cruell,
yet because I lou'd thee
when loue and fancy mou'd mee,
O Amaryllis farewell, O farewell.

XVIII. *From the same, no. 17 :*

Partiro dunque ohime mi manca il core
 Porgimi aita Amore
 Com' esser puo ch'io uiua
 Lontan da quel bel sguardo
 Per cui si com' hor ardo
 Con estremo dolore
 All' hor via piu sentiu
 Maggior dolcezza quanto piu maggiore
 Era quel uiuo ardore
 Prestami aiuto Amore.

XIX.¹

Questo di verde

How long with vaine complayning,
 how long with dryry teares, & ioyes refrayning,
 Shall we renewe his dying,
 whole happy foull is flying,
 Not in a place of fadnes,
 But of eternall gladnes,
 Sweet Sydney liues in heau'n, ô therfore let our weeping,
 be turnd to hymns & fongs of plefant greeting.

Form the same, no. 16 :

Questa di uerde herbetta
 E di nouelli fior tessuta hor hora
 Vaga e gentil ghirlanda
 Giovin pastor ti manda
 L'amata e bella flora
 Che con le sue caprette
 Sta in riva al Tebro soggiornando disse
 Ch' iui hor t'aspetta e ti vo far felice.

¹ Reprinted by Mary A. Scott in *Pub. of Mod. Lang. Asso. of America*, XI 403 (1896) ; also in Brydges' *Censura Literaria*, IX.

XX.¹

Morir non puo'l mio core.

Al yee that ioy in wayling,
Come feat your felues a rowe, and weepe beside me,
That while my life is fayling,
The world may fee, in loue what ill betyd me :
And after death doe this in my behoue,
Tell Crefsed Troyilus is dead for loue.

XX. *From MUSICA DIVINA DI XIX AVTORI ILLUSTRI . . .
ANVERSA 1583, fol. 112 (by Gio. Maria Nanino) :*

Morir non puo'l mio core
e' ucciderlo vorrei poi che vi piace
ma trar non fi puo fuori
del petto vostr' oue gran tempo giace
& vccidendol' io come defio,
fo che morefte voi morend' anch'io.

XXI.

Talche dunque.

O heare me heauenly powrs all at one calling,
while you see my cheefest pleasure down falling,
ftay Phillis now departing, & inspyre her,
That onely my desert & loue may fyre her :
And thou for whom (alas) I feele fo deep smart,
Vnleffe thou wifh my death, come again fweet hart.

XXI. *From MADRIGALI A SEI VOCI . . . DI LUCA MARENZIO
. . . ANVERSA 1594. This madrigal appears also in IL
QUARTO LIBRO DE MADRIGALI A SEI VOCE . . . DI L.
MARENZIO, Venice 1587, and 1593. It is headed Seconda
parte and immediately follows no. XXII (Ne fero fdegno)
which is headed Prima parte.*

¹ Reprinted in Este's *Madrigals* 1604 (Rimbault, *Bib. Mad.*). In Oliphant's *Musa Madrigalesca* p. 62 ; and in Brydges' *Censura Literaria*, IX.

Talche douunque vò
 Tutte repente Partorissero
 Amor l'onde de ch'io frango
 E fosser le lor cune i pensier miei
 Non arderia piu ch'arde questa mente,
 Con tutto ciò tal' hor mi doglio e piango
 Che no[*a*] vi posso amar quanto vorrei.

XXII.

Ne fero fdegno.

IN chaynes of hope & feare, finging & crying,
 I clyme & fall: I liue, but euer dying:
 O tyrant Loue, ô come at once & flay me,
 That flying hence down, wher Charons boat doth ftay me,
 From cruell Amaryllis to conuay me,
 Whose proud alpiring hart doth but delaie me,
 I may dance in Elysium, there refounding
 with ioy, the paynes of Loue, & the deep wounding.

XXII. *From the same :*

Ne fero sdegno mai Donna mi mosse
 Ancor da voi nè lontananza alcuna
 Nè mourà mai mandami pur fortuna
 Per l'onde azzurre errando e pur le rosse
 Se quante spume fan l'acque percosse
 Dai remi nostri al sol & a la luna
 Tante nascesser veneri e ciascuna
 di lor d'un novo Amor grvida fosse.

XXIII.

Di Nettare.

When Melibœus foul flying hence departed
 Aftrophill, whom not long before¹ death darted,

¹ Sidney died Oct. 17, 1586; Walsingham Apr. 6, 1590.

Ryſing vp *from* the ftarre with him late graced,
 Down along the heauens he fwiftly traced,
 Where meeting with his ſweet frend, they both imbraced,
 And both together ioyfully were placed :
 O thrife happy payre of frends, O Arcadies treafure,
 Whoſe vertues drew them vp to heauenly pleaſure.

XXIII. *From the ſame :*

Di nettare amoroſo ebro la mente
 Ratto fui ne sò com' in chiuſa chioſtra
 Vidi con l'arme ond'egli è ſi poſſente
 Vidi ch'in dolc' arringo alteramente
 Fer pria di lor beltà leggiadria moſtra
 Poi oue s'noſtra
 La bocca ſi ferir di baccio ardente.

XXIIII.

Sonar le labra. The ſecond part.

Now twinkling ftarres do ſmile, & dance, & play them,
 Their lights increaſed & heauens all new array them,
 To honor Melibœus, that did obay them.
 Tityrus leaue lamenting, & to bewayle him,
 That is plac't in heauen, wher ioy ſhall neuer faile him :
 And death go pack thee, for nothing now can quaile him.

XXIV. *From the ſame*

Sonar le labra e vi reſtaro i ſegni
 di colpi impreſi amor deh perche a voto
 Tant' arme e tai percoſſe vsar da ſcherzo
 Prouinſi in vera pugna e non ſi ſdegni
 Scontro d'amante amor me tuo deuoto
 Opponi all' una o fra le due fa terzo.

or Scontro d'amante o fra le due fa terzo
 Opponi all' una amor me tuo deuoto

XXV.¹

Crudel perche.

Vnkind ô ftay thy flying,
 And if I needs must die, pittie me dying :
 But in thee, but in thee my hart is lying,
 And no death can affaill mee,
 Alas, alas, till life do fayl thee.
 O therfore if the fates bid thee be fleting,
 ftay for me, whose poore hart thou haft in keeping.

XXV. *From the same :*

Crudel perche mi fuggi
 S'hai de la morte mia tanto desio
 Tu sai pur il cor mio
 Crudel farmi morire
 Ah' non si può morir senza dolore
 E doler non si può chi non ha core

XXVI.

Non rumor di tamburi.

Loue hath proclamed warre by Trumpet founded,
 And made a vow *that* beauty fhalbe wounded,
 Diana, fee thy Nymfs be ftrongly garded,
 for his stroke will amaze them, if not well warded,
 And Amarillis hyde thy beauties treafure,
 Left in thy looke loue take too great a pleasure :
 if he affalt thee, being thus enraged,
 his wrath in thee alas must be affuaged.

¹ An English adaptation of this madrigal, together with the music, 'altered from Watson's "*First Sett of Italian Madrigals Englished*"' by W. Barclay Squire, has been published by Stanley Lucas, Weber & Co., London n. d. (1889). Reprinted in Wilbye's *Madrigals*, 1598. See reprint by Musical Antiquarian Society, London [1841] p. 71.

XXVI. *From MUSICA DIVINA DI XIX AVTORI ILLUSTRI . . .*
ANVERSA 1583, fol. 33b (Alessandro Striggio) :

Non rumor di tamburi o fon di trombe
Furon principio a l'amoroso affalto
Ma baci ch' imitauan le colombe
Dauan fegn' hor di gire hor di far alto
Vfam' altr' arme che faett' o frombe
Io senza fcala in fù la rocca falto
E lo ftendardo piantoui di botto
E la nemica mia mi caccio fotto.

XXVII.¹

Questa ordj.

THE fates alas, too cruell,
The fates haue flaine before his day Dianaes cheefest iewell,
but worthie Melibœus euen in a moment,
with Astrophill was² plac't aboue the firmament,
ô they liue both in pleafure,
where ioys exced all meafure.

XXVII. *From Marenzio's MADRIGALI A SEI VOCI . . . ANVERSA*
1594:

Questa ordi il laccio
Questa sì bella man fra fiori e l'herb' il tese
E questa il cor mi prese e fu sì presta
A trarlo in mezzo a mille fiamme accese
Hor che l'ho qui ristretta
Vendetta Amor vendetta.

No. XXVIII (by William Byrd) presents the same words as no. VIII, although set to a different air.

¹ Reprinted in Oliphant's *Musa Madrigalesca* p. 62.

² *Tenor*, is.

In tracing the influence of Italian madrigals on Elizabethan a special interest attaches to a copy of Marenzio's Madrigals, 1594,¹ now in the British Museum, in which a contemporary hand has interlined between the Italian words and the music English translations or originals for several of the songs. One or two from Watson's Madrigals are thus interlined. As a sort of appendix to this reprint of Watson's *Italian Madrigals*, the others are given below. I am not aware that any have yet been printed, except those which are listed in Rimbault's index of original editions of Elizabethan madrigals, as noted below. Several of the numbers offer very interesting examples of interlinear translation. The very process is here exposed.

I. [fol. 8b.]

Shall I live so farre distant
 Viurò dunque lontano
 from the[e], my deare, my only good and sweetest pleasure,
 Da te mio charo sol mio dolce bene
 to feele payns without measure
 Viuendo sempr' in pene
 Ah suffer not ech houre t'increase my sighinge
 Ah non fia fer ch'ogn'hor m'andica il duolo
 See now my soule is flyinge
 Ecco ti l'alma à volo
 And yf throu greife of force it must consume
 Acciò se per dolor dee venir meno
 Yet let it pining dye within thy milkwhite bosome.
 Languisca e mora almen nel tuo bel seno
 —This is no. 20 in the *Musica Transalpina* of 1597.

¹ Di LVCA MARENZIO, *musico eccellentissimo, Madrigali a sei Voci* . . . In Anversa . . . 1594. B. M. copy, press-mark B. 270. a.

2. As lives *the* Salamander in flames consuming,
 Qual vive Salamandra in fiamm' ardente
 and is therewith refreshed
 E ne gioisce poi
 By you my heart distressed
 Cose il mio core in voi
 from bright sonne you all chearfull light refuminge,
 Che la sua fiamma fete affai lucente
 so burninge liueth so, so liues no kind of greife enduringe
 Ardendo ha vita e duol' alcun non fente.
 O my thrice happy fortune
 O che felice forte
 With fire encompassed whom death doth not importune
 Viuer in fiamma, e non hauer la morte.
 —Not in Rimbault's index.

3. [fol. 16b.]

O ye Muses of musick sweet godeffes
 Già le Muse è le gratie in bella schiera
 [rep.]
 Cantand'al fuon de liquidi cristalli
 O Saters skipping meryly merely affecting
 Fan dolcemente rifonar le valli
 O yee nymphs of Hymen sports *the* furtherers
 E garregiand' i pargoletti Amori
 Come ye to celebrate this festivall
 Chiaman Ninfe e Pastori
 [rep.]
 A nouelle dolcezze a nuoui balli
 our marriage day with well tuned notes & paces equall
 Fiammeggia 'l ciel di piu pregiati ardori

 Che 'l tutt' adorna il tutt' in form'e accende
 and other sports such festivalls attending duly
 L'honor ch'in Flauia e ch'in Virgineo splende.
 —Not in Rimbault's index. Obviously suggested, rather
 than a translation.

4. [fol. 22a.]

So saith my faire & beutifull Lycoris
 Dice la mia beliffima Licori
 When now & then she talketh
 Quando tal hor fauello
 with me of love, Love is a spirite that walketh
 Seco d'Amor ch' Amor è vn fpiritello
 that fores and flyeth and none alive can hould him.
 Che vaga e vola e non fi può tenere
 nor touch him nor behould him.
 Nè toccar nè vedere
 Yet when her eyes she turneth
 E pur fe gl'occhi giro
 I spie wher he foiurneth
 Ne i fuoi begl' occhi il miro
 in her eyes ther he flyes
 Ma no'l posso toccar
 But none can touch' him
 Ma no'l posso toccar
 till on her lipps he couch him
 che fol fi tocca In quella bella bocca
 —In *Musica Transalpina*, 1597.

At folio 23b begins Watson's

In chayns of hope & feare
 Ne fero sdegno mai

i. e. no. XXII, as above; and at folio 24a, Watson's

O heare me heavenly powres
 Talche douunque vo'

i. e. no. XXI, as above.

¹ *Aliter, in repetends, catch, and fetch.*

5. [fol. 29a]

I will go dye for pure love
 Io morirò d'Amore
 except rage and difdayne come to recure love
 S' al mio fcampo non vien fdegno e furore
 fince in reward of all my faithfull ferving
 Poi che Madonn' alla mia vera fede
 my ladye gives difgrace for well deferving,
 Solo de finito Amor vuol dar mercede
 and in my flames sans measure
 E per che del mio foco
 takes her difport & pleafure
 Prende folazzo e gioco
 Vnleffe fome frost affwage this heat & cure love
 Se qualche gel non temprata tant ardore
 I will goe dye for pure love.
 Io morirò d'Amore
 —In *Musica Transalpina*, 1588.

At folio 33b begins Watson's
 When Melibeus soule flying hence
 Di nettare amoroso

i. e. no. XXIII, as above; at folio 34a begins Watson's
 now twinkling starres do smile
 Sonar le labra e vi restaro

i. e. no. XXIV, as above; and at folio 36a begins Watson's
 Unkinde O stay
 Crudel perche

i. e. no. XXV, as above.

6 [fol. 37b]

Ah ah in forrow drounde I waft my wearie dayes
 Deh rinforzate il vostro largo pianto
 I found myself bewrapt with clog of heauey cares,
 Occhi non occhi gia ma doi torrenti
 my fickle state doth decay
 s'ella gioisce tanto
 I lead a life that seems to me most rare,

Del voſtro lagrimar del mio dolore
 my joys are all now paſt
 E tu infiammato core
 and paſtims all' are gone
 Ch'el foco d'amor ſenti
 I feele my ſtrength fal to decay
 Scopri l'ardente fiamma
 and I myſelfe to be forlorne. Careful life adew.
 Che ti confum & arde a dramma a dramma.
 —Not in Rimbault's index. Apparently merely ſuggested
 by the Italian text.

7. [fol. 38b]

Now muſt I part my darlinge
 Parto da voi mio ſole
 of life & ſoule diſeaſed
 Senz' alma & ſenza core
 and love therwith is pleaſed
 E ciò conſent' Amore
 Oh what a death is parting
 Ahi che partend' io moro
 but yf the fates ordayne it,
 Ma ſe'l ciel coſi vuole
 who can refrayne [it]
 Che poſſ' io far
 Oh what greife is now lackinge
 oh che graue martire
 yet muſt I needs be packing
 Pur mi conuien partire
 farewell ſweet hart vnfayned
 A dio mio bel teſoro
 I dye to part conſtrayned.
 Ahime ch'io parto e moro.
 —In *Musica Transalpina*, 1588.

¹ *Alto*, my paſtimes eke.

8 [fol. 44a]

Lo here the state of humane life
Ecco che'l ciel à noi chiari & fereno
& *the* change of worldly things
Torn' à moſtrarſi
Ecco la bella Clori
Ch' orna la terra de piu vaghi fiori
A l'amato Fauonio apreñd' il fole [sono: *Alto*]
they do deſerve ere they deſire.
Ecco le liete piaggie e'l prato ameno
Che Mirra e Croco e i pargoletti Amori
Spiran' intorno ſcherzando van
and yet do want when they require
per queſto bel terreno

SECONDA PARTE.

Ecco che mill' augei *con* dolci accenti
Cantando à proua in cima à queſte riue
they do deſerve ere they deſire
Rifentir fan le valli i fiumi e i fonti
Poi che co' raggi piu che mai lucenti
Febo Ciprigna & altre vaghi diue
And yet they gaine while others ſtarve, more is *the* pittie.
Tornano à far foggiorno in queſti monti.
—Not in Rimbault's index. Apparently the English text
is incomplete and has little if any relation to the
Italian.

At folio 51a begins Watson's
The fates alas too cruell
Queſta ordi il laccio

i. e. no. XXVII, as above.

9 [fol. 51b]

Leggiadre Ninfe e Pastorelli amanti
 Che con lieti fembianti
 In queste ombrofa valle all' onde chiare
 Di viuo font' hoggi vi traffe Amore
 Per tesser ghirlandette & coronare
 La mia Ninfa gentile
 Come along all ye gentle Nymphs & Syluans
 Mentre vezzofi Satiri e Siluani
 eke so nymbly skipping
 Ne i lor' habiti strani
 Daunce over *the* lawne
 Danzan con mod' humile
 O come ye and sing ye emong *the* rofes sweetly
 Voi cantate spargend' e rofe e fiori
 may you live long faire Oriana.
 Vuia viua viua viua la bella Dori.
 —Not in Rimbault's index.

10. [fol. 52]

Dainty white pearle and you freshe smiling rofes
 Candide perle e voi labbra ridenti
 The nectar sweete distillinge
 Che Nettare spargete
 Oh why are you unwilling
 Deh perche non volete
 of my fighs inly fyinge
 Questi fospiri ardenti
 Oh yet my foule her felfe in them discloses
 Ahi che tra' loro è pur l'anima mia
 Some releife thence defiringe
 Che baciari vi defia
 —In *Musica Transalpina*, 1597; repeated in *Este's Third Book*, etc. 1610.

FREDERIC IVES CARPENTER.